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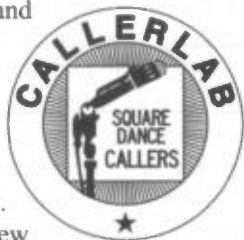
Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

2006 Mainstream Triennial Review Is Complete

Effective September 15, 2006

The current CALLERLAB Program Policy requires a review of all CALLERLAB dance programs at least once every three years. This review is conducted by each applicable dance program committee and is known as the "Triennial Program Review." This review is conducted as follows: first the Mainstream Committee completes its review of the Mainstream Program, then the Plus Committee conducts its review of the Plus Program, then the Advanced Committee conducts its review, and finally the Challenge Committee conducts its review. During these reviews each program committee will review the applicable dance program to determine if any changes are required. Changes can include additions or removal of calls from the program.



The Mainstream Committee has completed the review of the Basic and Mainstream Programs. The following is the result of that review:

Added: SPIN CHAIN THRU was added to the Mainstream Program

Removed: No calls were removed from the Basic or Mainstream Programs

All callers and dancers are reminded that the call SPIN CHAIN THRU has NOT been part of the Mainstream Program since 2001. It is recommended that Mainstream dancers be provided a walk-thru or review of the call before it is used at an open Mainstream dance.

Copies of the revised Basic and Mainstream Program lists, definitions, and checklists are available on the CALLERLAB website at: www.CALLERLAB.org.

2006 Plus Biennial Review Is Complete

Effective September 15, 2006

The current CALLERLAB Program Policy requires a review of all CALLERLAB dance programs at least once every three years. This review is conducted by each applicable dance program committee and is known as the "Triennial Program Review." This review is conducted as follows: first the Mainstream Committee completes its review of the Basic and Mainstream Programs, then the Plus Committee conducts its review of the Plus Program, then the Advanced Committee conducts its review, and finally the Challenge Committee conducts its review. During these reviews each program committee will review the applicable dance program to determine if any changes are required. Changes can include additions or removal of calls from the program.

The Plus Committee has completed the review of the Plus Program. The following is the result of that review:

Added: No calls were added to the Plus Program

Removed: SPIN CHAIN THRU was removed from the Plus Program because it was added to the Mainstream Program by the Mainstream Committee.

Copies of the revised Plus Program lists, definitions, and checklists are available on the CALLERLAB website at: www.CALLERLAB.org.

56th National Square Dance Convention®

DID SOMEONE ASK ABOUT "DANCING?"

TRAIL DANCES: These dances are held "On the trail to the National Convention." The dances can be sponsored by any group or club and celebrates the visitation of dancers as they travel on their way toward the Queen City of Charlotte. *And the dancing continues...*

SQUARE DANCING: All levels (programs) of square dancing are provided during the convention. Hundreds of callers from all over the world will participate providing their unique calling skills from 10:00 am until 10:00 pm every day and then call for another two hours at numerous After Parties. *And the dancing continues...*

CONTRA: There will be a full Contra Program for your dancing pleasure. You may be surprised to learn that Contra predates Modern Western Square Dancing with its roots going back several centuries to France, England and Scotland. There will also be Traditional Dances called as well. You will enjoy dancing to great music with an "Unhurried" style. Since there is a walk through before each session, non Contra dancers will enjoy this special form of dancing. *And the dancing continues...*

ROUND DANCING: Over 100 Round Dance Leaders will be attending the convention to cue and teach rounds at every level (program) including an introduction to rounds for beginners. *And the dancing continues...*

CLOGGING: For those with strong legs, this one is for you. Instructors will provide a full clogging program every day just for you. *And the dancing continues...*

COUNTRY WESTERN/LINE DANCING: During the convention in Charlotte in 1998 (47th NSDC) there were 23 of the finest instructors bringing fun, fellowship and fast feet to those who enjoy this part of our Western Heritage. The 56th NSDC plans on continuing with this fine tradition. *And the dancing continues ...*

TRAIL END DANCES: Your "Trail" is over and these dances are held the night before the official start of the National Convention (Wednesday), at the site of the Charlotte Convention Center. There will be several dances held at different halls. You will want to check the official web site for that information, just before you leave for the convention. *And the dancing continues...*

AFTER PARTIES: After the regular programmed dancing is over there will be more dancing. So save some of that energy for two hours of great dancing. These After Party dances are sponsored by national organizations, record companies, and future national conventions. *And the dancing continues...*

EXHIBITIONS: WOW! You never know what to expect during the exhibition dance presentations. This is one of the most, sit back and relaxing entertainment times of the convention. You will not want to miss this special time of relaxing and enjoyment, while someone else provides the entertainment...

Visit the 56th Official Web Site (www.56thnsdc.com) for all the latest information about the convention!

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EDITORIAL

*From
Bill Boyd*



We stood alone; the problem was we were two traveling strangers from another state visiting an unknown square dance club. In our many years of dancing and traveling, as we visit a new city we will look in the international directory (now on line) or call a local square dance clothing shop and find a new club where we can dance. After we sign in we greet some people and let them know where we are from and join with them in a square. In this instance just before the caller went on the stage, three squares went to the floor and left us sitting. After the tip the caller announced that the round dance cuer had called in sick, so there would be a short break between tips and the next tip would be plus. As JoAnn and I waited sure enough the caller (who didn't greet us), started for the stage so we went to the floor and held up our hands for someone to join with us for a plus tip. Two squares went to the floor and the remaining dancers went to their chairs, indicating to us that they didn't dance Plus. We stood alone. The caller said nothing, the dance tip started and we sat down. Shortly after that we left the dance.

Square dancing is friendship set to music. While dancing with old friends is nice, remember to dance with new friends as well. New dancers, experienced dancers visitors from other local clubs and strangers from other parts of the world all join together in one common bond of friendship, fellowship, and enjoyment of square dancing. This recent visit was so unusual I felt I had to write about the experience. In our many years of dancing this has only happened once before and the caller took steps to see that we were invited to dance. I can only hope that dance clubs and dancers understand that the responsibility of making strangers feel welcome is not a chore, job or task, it is fun. After all Square Dancing is "Friendship set to music."

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A Message from the ARTS Chairman...

In its efforts to fulfill the ARTS Mission the ARTS Governing Board has identified new opportunities to generate public awareness and promote growth and acceptance of contemporary Square, Round and Traditional Folk Dance by encouraging and assisting a coalition of allied dance groups.

Among these opportunities is the release of a movie this summer which will include Square Dancing. "The Astronaut Farmer" starring Billy Bob Thornton, Bruce Willis and others is scheduled to be released in August. The plot of this movie – A NASA astronaut is forced to retire so he could save his family farm. But he cannot give up his dream of space travel and looks to build his own rocket, despite the government's threats to stop him. While on the farm, he is enticed to try Square Dancing. Dance groups are encouraged to contact theaters in their area showing "The Astronaut Farmer" and offer to put on demonstrations. With the release of this movie scheduled for August the timing is perfect for clubs to promote their upcoming classes. The subtitle for this movie is "one small step for man, one giant leap for farmers." It is hoped that by seizing the opportunity to promote square dancing in conjunction with this movie we can capitalize on the enthusiasm generated and take "one small step for man, one giant leap for dancing."

During the ARTS Summer meeting in San Antonio the Governing Board viewed an interesting presentation on incentive/buzz marketing, involving the awarding of prizes for enticing new dancers into the activity. An informative presentation of the "Friendship Set to Music – The TV Show" developed by the Central East Region of the Square Dance Federation of Minnesota was shown to ARTS.

In addition to these new initiatives, the Alliance of Round, Traditional and Square-Dance (ARTS) continues to advance its current programs: ARTS Add-A-Buck; ARTS Dance Travel; Dance America Benefit Dance (February 29, 2008); Learn to Dance 866-455-ARTS; Demographic Surveys; Square Dancing 101; Grant Applications; and many others.

All Dancers are encouraged to support these programs and lend a hand wherever possible.

Jim Maczko - Chairman of the Governing Board
Alliance Of Round Traditional And Square-dance, Inc.
Chairman@arts-dance.org



If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We will include any dance that we feel might be of national or international interest.

Random Shots



35th Georgia State Square Dance Convention

"Dance and Mix in 2006!" and that's exactly what we all did, at the Georgia State Square Dance Association's 35th Annual Convention held September 14 to 16 at the Macon Centreplex.

It all started out on Thursday night with the Trail End Dance which was well attended with over 300 dancers. On Friday, the full swing started at 11:00am and went until 11:00pm, with some fantastic callers and cuers on hand directing the dances. According to the room count, we had on Friday around 600 and then on Saturday, we jumped to over 1,000, with our Youth Hall having an unbelievable gathering of over 20 youths participating. Those children are the future for our square dancing and it appeared to all of us that they were having a ball. Their Scavenger Hunt and Pizza Party were a great success, I only wish we could have taken part with them!

Our callers, cuers, line dancing and contra instructors outdid themselves this year and had all of the rooms full with eager dancers including the EZ Mainstream room, an extraordinary idea for all the new graduates. Another great idea again this year, was the dancers break area, with all the finger food and coffee that was provided.

I certainly don't want to omit all the great "stuff" that went on Saturday from the 1800 Club Dancers plus all the lovely models for our fashion show. Our meetings were well attended, starting off with the National Convention Education Seminar, the Singles Meeting, Sewing Clinic along with the very informative Insurance/Leadership meeting.

Many hours went into preparing for this once a year event and we, the Board of Directors, would like to thank everyone for their participation and look forward to seeing you next year on September 13 to 15, 2007.

Nancy Tatom, Publicity Chairman GSSDA Board of Directors



*Georgia
Convention
Youth Hall*

*Georgia
Convention
Opening
Ceremonies*



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Vinyl Releases

Unless otherwise noted all CD's and MP3 are recorded in 3 keys

Teddy Bear's Picnic (Seven C's 218)

David Cox

A haunting sound. Electronic keyboard, horns, bells, piano, bass and percussion. Key modulation. Fun lyrics. The CD has a harmony track. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Ice Cream Sodas (Blue Star BS 2525)

Al Stevens

A sweet lilting sound. Shades of Blue Grass. Piano, banjo, guitar, electronic keyboard and drums. Some may know this as Alice's Restaurant. Croon this one. Recorded in one key. Available on CD. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Girls Scoot Back, Boys Fold, Swing Corner, Promenade.*

The Riddle (BVR 121)

Bodo VonReth

Irish flavor, horns keyboard, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Trade, Swing Corner, Promenade.*

I'll Fly Away (Crown 172)

K. Bower, B. Worley, M. Worley

An upbeat Gospel tune. An old favorite from a steel, banjo, piano, mandolin, fiddle, guitar, bass and drums. Lots of good harmony spots. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

If Wishes Were Horses (ESP 1104)

Elmer Sheffield

Guitar pickin', steel, banjo, and drums. Percussion interlude on middle break and closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-328-3800

We're Coming To Your City (ESP 1105)

Gary Shoemake

A cover of a Big & Rich hit. Uptown, country rock. Guitar, electronic keyboard and drums. Lots of drive in this one. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Star Thru, Veer Left, All Veer Right, Centers Veer Right, All Promenade.*

Cant' Wait Until Tonight (GramoPhone Productions GP 802) Tony Oxendine

Gentle sounds from a guitar, sax, electronic keyboard and percussion. A relaxer. Key change in closer. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Double Swing Thru, Balance, All 8 circulate, Swing Corner, Promenade.*

This Little Light (Red Boot 3102)

Jerry Biggerstaff

Good Southern Gospel with lots of good harmony spots. Organ, guitar, piano, horns, bass and drums. A good arrangement. Key modulation. Available on CD and MP3. The CD has an additional track of background vocals by the Red Boot Boys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Put Your Feet On The Rock (Red Boot 3103)

Jerry Biggerstaff

An upbeat Southern Gospel arrangement featuring an organ, piano, guitar, bass and drums. Use it for those Gospel Theme nights or to add zest to your dance. The CD has an additional track of background vocals by the Red Boot Boys. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

Layla (Sting SIR 608)

Jack Borgstrom

Muted horns, electronic keyboard, fiddle, guitars, organ and drums. Midway up the energy scale. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Moviestar (Snow SNW 1202)

Astrif Heckman

A smooth flowing number featuring an electronic keyboard, fiddle, guitar, horn and drums. Check out the harmonic runs. Key change in middle break. The CD has an additional harmony track. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Itchin' For My Baby (Tar Heel TAR 158)

Chuck Mashburn

A touch of Dixieland and a touch of Jazz in a tune that pushes the energy scale up. Check out the runs and riffs. Xylophone, trumpet, drums, piano, guitars and bass. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

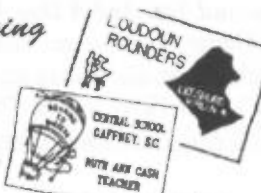
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Two Sleepy People (Desert Gold DGR 010) J. Jones and D. Carroll-Jones

Good duet number. Nice smooth melody from an electronic keyboard. Prominent rhythm track. Available on CD and MP3. *Hds (Sds) Promenade Half, Tch 1/4, Walk & Dodge, Slide Thru, Pass the Ocean, All 8 circulate, Recycle, Pass Thru, Trade By, Left Allemande, Swing Corner, Promenade.*

Feel (Sting SIR 708) Thorsten Geppert

Piano, guitar stylings, electronic keyboard, bass and drums in a good mix that will stir your feelings. Available on CD and MP3. *Hds (Sds) Turn Thru, Separate Around One, Cast Off 3/4, Pass the Ocean, Ladies Trade, Swing Thru, Boys Run, Bend the Line, Square Thru - On 3rd Hand Slide Thru, Swing Corner, Promenade.*

Love Me Over Again (Rhythm RHY 144) Wade Driver

A gentle sound from a piano, guitar, xylophone, steel, electronic keyboard, bass and drums. Harmonize the tag lines. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Only A Woman Knows (Sting SIR 603) Jack Borgstrom

Signature Sting music from a piano, guitar, steel, bass, and fiddle with just enough percussion. Sweet sounds. Harmonize the tag lines. Available on CD and

MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Me And You And A Dog Named Boo (Fine Tunes 124)

Rod Shuping

Guitar, piano, steel and percussion in a relaxed tempo. Listen to the called tracks for an alternative figure. The CD has a no leads track. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

Hoedowns

Fiddling Frenzy / 34th and Vine (Blue Star BS 2522)

Fiddling Frenzy has fiddle stylings with a banjo, bass and drums.

34th and Vine is an arrangement of Love Potion # 9. Contemporary sound.

Available on CD. The CD has the instrumental tracks and extended tracks.

Sleepy Eyed John (Coyote COY 817)

Don Coy

Traditional sound from a fiddle, banjo, guitar and bass. Recorded in one key. Available on CD and MP3. Don calls interesting Mainstream on the vocal track.

Jamaica Hoedown / Bofunk Hoedown (Rawhide RWH 529)

Jamaica Hoedown is a south of the border tune that dancers enjoy. Electronic keyboard with a percussion section.

Bofunk Hoedown is an upbeat electronic alternative sound. Use these to add variety to your dance. Recorded in one key. Available on CD and MP3.

500 Miles / Up (TNT 310)

500 Miles is a modern electronic hoedown with lots of energy.

Up features an electronic keyboard with bass and drums.

Recorded in one key. Available on CD and MP3.

Jukebox Joe / Star Karta (Sting SIR 519)

Jukebox Joe is an upbeat rhythm arrangement from a fiddle, guitar, steel and harmonica with a solid rhythm track.

Star Karta is an alternative sound. Electronic keyboard, piano, guitar and a rhythm section.

Available on CD and MP3.

CD's

Love's Been A Little Bit Hard On Me (Fine Tunes FT 124)

Jay Henderson

Guitar, steel, electronic keyboard, piano, and percussion in a well balanced mix. Available as an MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run, Star Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

Layla (MAP 114)

M. Sikorski and C. Robertson

Modern electronic sound with a xylophone, guitar, bass and drums. A relaxer. Available as an MP3 download. *Hds (Sds) Promenade Half, R & L Thru,*

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Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru, Spin the Top, Slide Thru, Swing Corner, Promenade.

Give My Regards To Broadway / Redemption (Dance Ranch DR1088)

Mike Driscoll

Big band sound. Horns, reeds, piano, strings and percussion. Dancers will sing a long. Recorded in one key. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, Single Hinge, All 8 Circulate, Boys Run, Square Thru 3, Allemande Left, Walk By One, Swing Corner, Promenade.*

Redemption is a modern electronic alternative sound. Mike calls Mainstream on the vocal track.

Mental Journey / Hold Tight (Dance Ranch DR 1089)

Buddy Weaver

A contemporary sound. Clarinet, xylophone, guitar, piano and percussion in a bubbly mix. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Hold Tight has a rolling banjo, guitar, bass and percussion in an arrangement that moves right a long.

CD Hoedowns

Soho / Marielaina (Fine Tunes FT 135)

Soho is a rhythm hoedown from a bass, guitar, piano, and drums.

Marielaina has a fiddle, piano, guitar, bass and drums.

The CD has extended tracks. Available as an MP3 download.

Fiddle / Faddle (Gold Wing GWR 113)

Fiddle is in the traditional style with a fiddle, bass, guitar and drums.

Faddle is a traditional sound from a fiddle, banjo, bass and drums

The CD has extended tracks. Available as an MP3 download.

Bystander Finds Danger In Square Dancing

By Lou Daniels, Correspondent

I've been having a lot of fun lately, going to watch the square dancers at the various square dance clubs. Why nobody gets killed or has a fractured skull is beyond me.

I guess I go for the same reason that people go to the auto races. (If there's gonna be a wreck, I wanna be there to see it!)

My pal, Betty, decided that she would like to take up square dancing, but after watching them one night I told her that she had better either "up" her life insurance or forget the whole thing. Looked risky to me!

These square dancers are nice people, don't get me wrong. I think they just like to live dangerously.

To demonstrate how kind and friendly they are, they always greet each other with what they call a "Yellow Rock". This is a big hug which enables the men to pick the girls up off their feet and whirl them around over their heads. The girls squeal, the men guffaw, the evening is off to a great start.

The ladies wear something that looks like an open umbrella only there are two handles sticking out the bottom instead of one. (These are their legs, you dummy!)

I think the flared out skirts are intended to make everybody look like they have a 16 inch waist. It doesn't always accomplish this purpose, but I am reasonably sure that this is the intention.

The men generally wear jeans and long sleeved western shirts and all look extremely manly in comparison to the frilly girls.

Once the music starts and the caller takes his place, all the dancers rush out on the floor and form groups of eight. These are called squares or diamonds or something like that, and each dance is called a top. (Or is it a tip?) Anyway, everybody looks expectant and ready to go.

Suddenly the caller gives a call and all hell breaks loose. It's like somebody stepped on an ant bed and all the survivors are scurrying around trying to get out of the way. How anybody knows what they are doing is beyond me. When he calls, "Bend the line," I would expect that a straight line would suddenly curve and maybe become a circle or something. No such luck. Instead of a curve the dancers all end up in a straight line facing each other.

I think this call is intended to confuse the bystanders and all the square dancers are in on it. Pretty dirty pool!

The Do Sa Dos and Promenades are fairly easy for me to recognize, but when they get into Box the Gnat, Spin the Top, and Rollaway half sashay, I have no idea

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what anybody is doing.

Every once in awhile the caller will inquire, "Anybody hurt?" which leaves me with the distinct impression that this is certainly a possibility.

I did see one man go down like a pole axed steer once but everybody continued dancing politely around him until he regained consciousness and then welcomed him back into the group and didn't seem to hold it against him which I thought was pretty decent of them.

Betty seemed to fit right in and took her lessons with a group of square dancers known as the Bean Pickers in a nearby town. These folks have what they call, "Guardian Angels" who are really the experienced dancers who are kind enough to kind of adopt beginners and put them through their paces until the students learn all the calls themselves.

It wasn't long before ole Betty was out there doing the Ferris Wheel, Pass Thru, Shoot the Star, and Grand Square with the best of them I kinda learned the calls but never had any idea what they were gonna do when that particular call was made.

Somebody at the Back Yard Swingers, another club we attended, said there are more than a hundred calls to learn. Since I can't even remember names for more than five minutes at a time I figured it was a good thing I never got involved in square dancing. It only takes one clutz to bolix up the whole square of eight people, which seems like an unenviable position to be in.

But all kidding aside, most of these dancers are incredibly good at what they are doing. If they were each carrying a little chunk of bread in their mouths I could easily gain the impression that these were a bunch of ants scurrying through all the various tunnels and patterns and only running into each other occasionally.

Lots of laughing and whooping goes on and everyone seems to really have a ball. When the dance is finally over all those still able to stand up face each other with loud "Thank Yous" and everybody gets another Yellow Rock.

I trust you remember what I said this was at the beginning of this Column. If you don't remember, forget about Square Dancing. They've got 99 other calls to remember too.

Drop in at lemonade hall some Saturday night and watch the dancers. Bring your hard hat and shin guards!!! You'll enjoy it!!!

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Get In The Swing & Get Fit With Square Dancing

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint is from a dancer's viewpoint and highlights what is RIGHT about square dancing. Like last month's article, it is again from Ms. Pat Latta in New York State. She points out the benefits and blessings of square dancing. Pat published her Get In the Swing in Mature Life magazine which has distribution in 12 counties in New York State. She offers this to all of the readers to be used in your recruiting of new dancers, retaining present dancers and retrieving former dancer to square dancing. ACA advocates that square dancing has the potential to be of interest to everyone.

Square dance benefits include such things as physical and mental health. Does your doctor tell you to get more exercise? Pat's answer: Square Dancing. Do you not have much to do on the weekends or week nights? Pat's answer: Square Dancing. Have you lost touch with old friends or want to make new friends? Pat's answer: Square Dancing. Are you young, old, married, single, or divorced and want new excitement? Pat's answer: Square Dancing. Pat hits the nail right on the head relating to peoples' needs.

Pat continues that today's modern square dancing is dancing to a specified set of directions that are called to modern music. Dances are usually held in fire house halls, schools, churches or community centers where refreshments minus alcoholic are served. Square dance calls are in English and are standard throughout the world in Europe, Asia and Australia as well as in all 50 states and Canada.

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Pat explains that there are many active clubs throughout the country. Through square dancing men and women have found the secret of keeping mentally and physically healthy and alert while having fun. You can dance with different people throughout each evening of dancing and can dance most every night of the week. Pat explains that square dancing is: "exercise to music" and is an integral part of a weight loss plan and can keep muscles and joints moving, which is a great way to dance away the pounds and soreness. People can square dance regardless of their health. People with hip and knee replacements, with heart problems and those missing a limb can still square dance.

Pat also believes that square dancing increases mental alertness because dancers never know the order of the calls and must listen as the caller sings his commands. It is a case of eight people working together and having fun to keep the square going. Pat adds that square dancing is a fun type of diversion from concentrating on the stress of a job or family. Square dancing is for all ages.

Square dancers travel throughout the country in their RV's, take square dance cruises, attend weekend camping dances and entertain residents of assisted living and rest homes. Lastly, square dancing is very inexpensive with the average price of a dance to be around \$5.00 including no cost refreshments. Square dancers often carpool to save gas. Pat's final comments are, "Square dancing is fun. Go ahead and get square dancing for the music, exercise, friendship, economy and travel but most of all for the fun of it!"

The American Caller's Association is again very grateful to Ms. Pat Latta for presenting her viewpoints to be communicated and discussed. Her willingness and desire to revitalize square dancing is praise-worthy. ACA thanks her for taking the time to communicate to us. Pat can be reached at patlatta1@usadatanet.net

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troy.edu. Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, happy dancing, see you in a square.



Yes! Some people in true square dance attire!

USDA Handicapable Program

Distribution of Handicapable Funds

Since it is difficult for Handicapable clubs to know exactly how many of their members will be attending until the convention actually occurs, the allotment of funds will be addressed in the following manner.

The application for registration reimbursement must be received by July 31 indicating the number of Handicapable dancers in attendance at the National Square Dance Convention* just past.

The amount of reimbursement could be anywhere from partial registration reimbursement to full registration reimbursement. The total per Handicapable dancer will not exceed the full registration fee.

The amount of reimbursement depends on available funds and the number of requests. The amount of funds available will be determined at the USDA annual meeting. The funds available will be divided equally among those submitting applications.

Once all applications are received by the cut-off date of July 31, the Handicapable Committee will review all forms for completeness and then send them on to the Treasurer for reimbursement. A check will be sent to the contact person in the club's name.



Explanation of Program

The USDA Handicapable program is monetary in nature. It consists of allocating monies toward the registration fee for eligible Handicapable dancers to attend the National Square Dance Convention*, that is held yearly.

Eligibility

The only requirement to be eligible is to be a Handicapable dancer in a Handicapable club. Any Handicapable club in the United States may apply for these funds.

How to Apply

In order to apply for funds, a club contact person must fill out the application form in this pamphlet and send the form to the USDA Handicapable Committee chairperson:

Al and Portia Bruning
904 S. St. Mary's
Sioux City, IA 51106
Phone: 712-276-1862
Email: Apbruning@aol.com.

USDA Handicapable Application Form

Name of Handicapable Club _____

USDA Affiliate Organization (if applicable) _____

Contact Person for the Club _____

Name _____

Address _____

Phone _____

Email _____

Total Number of Handicapable members
requesting registration fee reimbursement _____

Please attach a separate sheet with names, address and NSDC registration numbers of those members included in the above total.

Return this form to:

Al and Portia Bruning, Handicapable Chairman

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Peek Into a Caller's Record Case

Jay Silva

In 1979 at age eighteen Jay Silva learned to square dance, with the Riverside Teens in Danvers, Massachusetts under the direction of Gordon and Shirley Anderson. In 1980 he attended caller school under the direction of Art Nurse. A year later he attended callers school at East Hill Farm in Troy, New Hampshire, taught by Earl Johnston, Clint McLane, Al Brundage and Duce Williams.

While calling a dance in November of 1985 he met his wife to be, Sandi. They were married in September of 1986. They have four daughters and two granddaughters and reside in Northwood, New Hampshire. They both enjoy and love the square dance activity and each other.

Jay has been calling for 27 years and received the Quarter Century Award from CALLERLAB in 2004. In Jay's early years of calling he called a lot of party nights. He still enjoys calling party nights. Jay has called and taught in many different clubs throughout his calling career. Some of the clubs he has called for are: The Single Squares (Woburn, Massachusetts), Checker Board Squares (Chelsea, Massachusetts), Down East Westerns (Elliot, Maine), Bradford Country Squares (Bradford, New Hampshire), Wolfboro Wranglers (Wolfboro, New Hampshire), and Twirling TNT's (Teen Club) (Manchester, New Hampshire).

Beginning this season, he will be teaching a class for the Border City Squares of Nashua, New Hampshire. He conducts an A-1 workshop for his group, the Silverado's. He has been a featured caller at several square dance weekends at Bonnie Oaks Resort (Vermont), East Hill Farm (Troy, New Hampshire), Horse-

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E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

shoe Acres (Andover, Vermont), and Lake Shore Farm (Northwood, New Hampshire). He teaches and calls Basic through A-1.

He and his wife Sandi were the Sound Chairmen for the 34th and 35th New England Square and Round Convention in Manchester, New Hampshire, in 1992 and 1993, and for the 44th and 45th Convention in Sturbridge, Massachusetts, in 2002 and 2003. They have been appointed the General Chairmen for 2008 and 2009 for the 50th and 51st New England Square & Round Convention in Sturbridge Massachusetts. They are members of the Tri-State Callers, CALLERLAB, CO-OP, EDSARDA, ACA and life members of the Square Dance Foundation of New England. As members of Tri-State, they have been appointed delegates to the New England Council of Callers Association (NECCA). They are also on the board of directors of NECCA.

Singing Calls:

When You Wore A Tulip 4B 6086
I Found a new Baby BS 2263
Beer Barrel Polka BS 2298
It Sure Looks Good On You C 038
Venus C807
Help C809
The Letter RR191

Patter Records:

Patty Rose CIC 1100
Cuttin Up ESP 408
Steppin' Out ESP 412
Patspik EUR 2003
10-20 Hoedown HH 648
Louisiana Fais Do Do RYL 105
Swedish Special SIR 501

EASY LEVEL

From
Bob Howell



Ken Croft and Elena de Zordo of San Francisco, California, choreographed this "quick-teach" line dance.

Doodley Doo

Formation: Solo/Line dance. All dancers facing the music. No partners required.
A one-wall dance

Music: Grenn 14183 (Al Russ); also Grenn 14031 & CEM 37030 6 times thru.

Routine: Wait 2 meas (thru the Intro); then begin dance with your left foot.

1. WALK (L), 2 (R), 3 (L), TURN 1/2 RIGHT (R);
2. BACK (L), 2 (R), 3(L), TOUCH (R);
3. WALK (R), 2 (L), 3 (R), TURN 1/2 LEFT (L);
4. BACK (R), 2 (L), 3 (R), TOUCH (L);
5. (Charleston Twice) FORWARD (L), KICK (R), BACK (R), POINT BACK (L);
6. FORWARD (L), KICK (R), BACK (R), POINT BACK (L);
7. (Full BB Turn) LUNGE FORWARD (L), TURN 1/2 RIGHT (R), LUNGE FORWARD (L), TURN 1/2 RIGHT (R);
8. ROCK FORWARD (L), RECOVER (R), ROCK BACK (L), RECOVER (R);

Short Cues

1-2 Walk, 2, 3, TRN 1/2 R: BK, 2, 3, TCH

3-4 Walk, 2, 3, TRN 1/2 L: BK, 2, 3, TCH

5-6 CHARLESTON TWICE:

7-8 FULL BB TRN; RK FWD, REC, RK BK, REC.



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VISA - MC - DISCOVER Accepted

I have been having a ball using a simple little routine that Chuck and Becky Jaworski of Chicago, Illinois, presented at CALLERLAB last spring. It is hilarious and a great relaxer. I have since found out that the music and directions are vocalized so that not even a “walk-thru” is necessary. Even those that didn’t dance the routine at the CALLERLAB session, laughed themselves silly. It is available on a nursery school CD. It is called - - -

Tooty Ta

Formation: All face the center of the circle. No partners necessary.

Music: www.songsforteaching.com/drjean/tootyta.htm

Routine: All circle left taking side steps. Mimic the actions sung during the song, adding one action at a time.

Meas. 4 measure intro.

Singing: Atooty Ta, Atooty Ta, Atooty Ta Ta

Response: Atooty Ta, Atooty Ta, Atooty Ta Ta

Thumbs Up: Both hands extended forward with fists clenched, thumbs sticking straight up.

All repeat Thumbs Up.

Repeat the Atooty Ta chorus as above.

Thumbs Up

Response: Thumbs up

Elbows Back: With thumbs still sticking up, push elbows way back.

Atooty Ta chorus repeats again.

Feet apart

Chorus

Knees together

Chorus

Bottoms Up Stick rear end as far back as possible.

Chorus

Tongue out

Chorus

Eyes Shut

Chorus

Turn around

Chorus

This one has been danced on every program at every age level since the Jaworskis shared it with me last spring. Great laughter at all ages.

Following is a simple square dance routine that rather “fits” the season. It is called - - -

When The Work’s All Done This Fall

Formation: Square

Music: When The Work’s All Done This Fall. Available from the Kentucky Dance Foundation

Routine:

First couple lead to the right and circle four hands round

Leave her there and on to the next and circle three hands round
 Take that lady to the last and circle one more time
 Now leave her there and home you go, walkin' the old chalk line.
 Side two gents turn right hand lady with right hand around
 Now turn the left hand lady with the left hand once around
 Two lone gents you do-sa-do around on a heel and toe
 Then swing your little lady and promenade you go
 (Use a 16-count vamp for the promenade and then send couple 2 out to the right,
 then 3 and finally 4.)

I took some time last week to peruse through a section of my dance library and came upon a copy of Ted Sannella's book, "Balance and Swing", which he had autographed for me after we had spent a week together on staff at Pinewoods Camp. Much to my surprise, I discovered the real name of a dance that I had prompted for several years, but had lost its identity. It is quite a simple routine and I had used it in my classes for a long time. I called it, "Crooked Stovepipe" but now I find that the correct title is - - -

Three To Get Ready

Formation: Alternate duple. 1, 3, 5, active and crossed over.

Music: "Crooked Stovepipe"

- A1 Right hand star with the next below (8)
Back with a left hand star (8)
- A2 Actives go down the center, turn alone (8)
Come back to place and cast off (8)
- B1 Right and left through, over and back (16)
- B2 Same four circle left, (go) once around (8)
Actives swing in the center (8)



Party on!

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



Let us start by wishing everyone a happy, healthy holiday season.
This month's article is a thinker. It's fun to watch the dancers try and figure these out. Enjoy!

- 1) HEADS square thru 2
square thru 2
SKIP THE 1st PART, right and left
thru
square thru 4
trade by, left allemande
- 2) SIDES pass the ocean
extend
SKIP THE 1st PART, swing thru
explode the wave
wheel and deal
dixie grand, left allemande
- 3) Heads Lead Right and Circle to a
Line
square thru 3
SKIP THE 1st PART, pass the
ocean
scoot back
right and left grand
- 4) SIDES pass thru
separate around 1 to a line
ENDS box the gnat
{ALL} touch 1/4
SKIP THE 1st PART, coordinate
bend the line
square thru 4
trade by, left allemande
- 5) Heads Lead Right and Circle to a
Line
pass the ocean
swing thru
SKIP THE 1st PART, relay the
deucey
recycle
square thru 3
left allemande
- 6) SIDES pass the ocean
extend

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linear cycle

pass thru

SKIP THE 1st PART, load the boat

square thru 3

trade by, left allemande

- 7) Heads Lead Right & Circle to a Line

pass the ocean

swing thru

SKIP THE 1st PART, spin chain
and exchange the gears

explode & slide thru

left allemande

- 8) SIDES pass thru
separate around 2 to a line
{ALL} turn thru
SKIP THE 1st PART, load the boat
left allemande

- 9) SIDES touch 1/4 & walk and dodge
swing thru
SKIP THE 1st PART, spin chain
the gears
scoot back
right and left grand

- 10) HEADS pass the ocean
extend
swing thru
SKIP THE 1st PART, spin the top
All FOLD
square thru 4
trade by, left allemande

- 11) SIDES star thru and spread
pass thru
ENDS SKIP THE 1st PART, load
the boat
CENTERS chase right & hinge
ping pong circulate
dixie grand, left allemande

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- 12) HEADS square thru 2
pass thru
SKIP THE 1st PART, right and left
thru
pass thru
trade by, left allemande

- 13) HEADS lead right
swing thru
SKIP THE 1st PART, relay the
deucey
swing thru
SKIP THE 1st PART, swing thru
right and left grand

- 14) HEADS pass the ocean
extend
SKIP THE 1st PART, spin chain
thru
BOYS circulate
explode & square thru 2
trade by, left allemande

- 15) SIDES square thru 2
square thru 3
SKIP THE 1st PART, pass the
ocean
linear cycle
pass thru
trade by, left allemande

THE KOREO KORNER

From
Steve Kopman



Wishing you all a happy, healthy holiday season. Here's another puzzle we can have fun with at a square dance.

HEADS square thru 4

ALL square thru 2

REVERSE ORDER, right and left thru (Courtesy Turn & Pass Thru)

THEN:

- | | |
|--|--|
| 1) ENDS face in
centers u turn back
you're home | 4) chase right
split circulate
hinge
acey deucey
right and left grand |
| 2) REVERSE ORDER, right and left
thru
chase right
boys run
slide thru, centers roll
you're home | 5) tag the line
cloverleaf
double pass thru
leads u turn back
left allemande |
| 3) ALL trade and roll
pass thru, right and left grand | |

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about Thanksgiving, newer callers in square dancing and recruiting.

Summer is over, recruiting for the fall classes is complete and new classes are formed. Now is the time to nurture, bond with, and help these new students. Of course we are "preaching to the choir" because the people who read this are doing what we suggest. You know who you are. You have worked hard to recruit new dancers, dragging them to class and sharing your passion for square dancing with them. The new students are working hard, learning to dance and find their place in this new activity.



Jim and Betsy – Your Rovin' Corners

We think back to when we learned to dance and remember how we made mistakes, how the old members welcomed us and forgave our errors and made us a part of this great activity we call square dancing. The experienced dancers were helpful, being that firm, confident hand in the square that we knew we could rely upon to pull the square together when all went wrong. They had the warm laugh, the friendly smile, the firm handshake at the end. How wonderful it was to have someone to accept us, whatever errors and mistakes we made.

Thanksgiving is coming and many clubs sponsor various Thanksgiving dances. We remember well how all the clubs in San Jose joined together, bringing turkeys, pies, dressing, and all the side dishes to the Thanksgiving special – admission was one unwrapped toy per dancer. The toys were donated to the Salvation Army for distribution at Christmas. This is also the custom in Texas as the Lake Livingston Levis and Lace club in the Sam Houston Association hold their annual Thanksgiving Dance.



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VISA - MC - DISCOVER Accepted

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At Thanksgiving we always like to recall the wonderful early days when we began square dancing. Truly, square dancing is the best thing ever to happen to us. Oh, we get exercise, we use our minds and bodies, we enjoy the warmth and friendship of square dancing, but the best part of square dancing is bringing it to new people – making our great circle bigger! I like to tell non-dancers how much square dancing has meant to us. I tell the story that square dancing is the biggest secret adult activity in the world. It was kept such a secret that they did not tell me about it for 50 YEARS! The secret got out, though, and I went into square dancing like a rabbit down a hole.

Betsy and I met square dancing and have since danced all over the USA, and around the world. The friends we have developed, including you, dear reader, have been the best part of square dancing. Svetlana, our Russian neophyte caller writes to us that she is making good use of the laptop computer that Caller Roger Smith of San Jose gave to her, as well as all of the square dance clothes she returned to Russia with. The Rocking Jokers of San Jose extended themselves to great lengths in this. The St. Petersburg “Palace Dancers” have started their fall classes and are growing in numbers and skill. Ji Ronfen, from Beijing wrote that they recently hosted 42 Japanese square dancers in a special dance in Beijing. Considering the rocky history of China and Japan that is really something!

We went to Houston in September to enjoy an evening with the “Texas Po’ Boys.” These four excellent callers had a special dance at the Houston Square and Round Dance Center. Driving the 100 miles there we listened to some country western music and were struck that if we were going to a George Strait concert, we would pay \$40 or more for the cheapest seats – and not even get to participate except as a passive receiver! We had FOUR excellent singers who could individually out sing most C/W singers and the cost was only \$8.00 each! Plus they harmonize beautifully and even fill in squares and dance while calling! Wow!

We all have so much to be thankful for! Be sure to thank your caller, your club officers and those in your association, and all those who work so hard to make square dancing possible for us. You might even shoot off a thank-you email to this square dance magazine for their fun-filled and informative publication!

Jim and Betsy’s email is jimbetsy@aol.com. Feel free to write to us. We would love to hear about your adventures in square dancing! When you read this we will be en-route to Barcelona, Spain, to join Scot and Erin Byers for a transatlantic Square Dance Cruise. We will report on this when we return.

This monthly column is written by Jim Pead and Betsy Waite for the good of square dancing. It is available to your publication or any publication you like. It is not copyrighted and there is no charge for using it. If you wish you may modify or change it in any way. – Thanks, Jim and Betsy

The "This & That" Squares, (who are made up of members of many various square dance clubs throughout western New York) entertain a church group of senior citizens in Tonawanda, New York. While others perform the old, but still popular "Chicken Dance", Jerry Egel sits this out, along with Nancy Schafer. Jerry is President of the Waterwheel Squares of Amherst, New York and Nancy is Treasurer. Norm Kluck, who is also from the Waterwheel Squares, is in the background.



This display in the Williamsville Library in Amherst, New York (a suburb of Buffalo), cost a whopping .99¢ (for the tissue paper which decorated this eye catching display). The Waterwheel Squares of Amherst, loaned me its' attractive banner. From the scrapbook of the "This & That" Squares, photos from its' appearances at nursing homes, senior centers and church groups also dotted the display. Square dancing needs advertisement. Most localities have a library. How about putting up a display at yours? No matter how big or small your city or town, I'm sure that you can find a community display case for this exercise. Square dancing could use a "shot in the arm."



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NSDCA Pull Tabs Tops Goal Again

Members of the National Square Dance Campers Association have been collecting soda can or pop tabs for many years. Chapters are free to choose whatever project they wish to support through the recycling of those tabs. At the International Camporee last July, the president of Chapter #118, Ozark Camper Dancers in Missouri, informed all that their chapter had donated 26 pounds of pull tabs to the local Ronald McDonald House in Springfield, Missouri. Two Wisconsin chapters #010, Pioneers, turned in their 54 pounds to their local Ronald McDonald House as did Chapter #002, Pine Tree, whose members donated 19 pounds to their local Ronald McDonald House.



This year the International Camporee Committee in Crescent City, Illinois, designated one table in their Display area for the collection of Pull Tabs. And soon the table was overflowing with all sorts of bags, boxes and plastic containers from the campers! By the time the 2006 International Camporee Chairman, Bob and Sally Wilcox, and committee finished weighing all the pop and soda can tabs that had been turned in, the total was 259 pounds! The benefactor for this collection was the local Ronald McDonald House. Question: If we counted 1,536 small tabs in a pound, how many tabs were turned in at the recycle center?

If you know how many tabs have to be turned in to receive \$119.50, then you'll know how many pounds were turned in by the four Nebraska chapters (#073 Camp 'N' Dancers, #148 Rolling Stones, #170 Star City Squares and #185 Central RV Dancers) at their Nebraska State Camporee. The money received was sent to the Girls and Boys Town of Omaha, Nebraska.

Have you or your club started saving tabs yet? If not, why not? It's an easy, worthwhile project any club or person can adopt. Any Festival or Convention should also be able to generate a goodly number of tabs. Make some signs to ask attendees to save the tabs, then put out containers for collecting and see how many pounds you can get before the end of the summer of 2007. If you have no place to recycle them, contact the NSDCA website for assistance (www.NSDCA.org). Our goal for our camper/dancers is at least 207 pounds by mid July in 2007. Maybe you can top the NSDCA members! Keep us posted!

Please let us know if you accept our challenge and how you make out. Happy collecting!

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On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

The Following five routines have been choreographed by Peg and John Kincaid:

Friends & Lovers

Phase III+2 (Dia. Trn/In & Out Runs) – Waltz – Coll. Zs8 69129 Friends & Lovers by Gloria Loring and Carl Anderson

Nice waltz music accompanies this easy waltz routine. Solo turns, canters, chasses, cross hovers, dia. turns, cross wraps and wheel, twinkles. Ending is dip back and hold.

Kisses In The Dark

Phase IV+2 (O/S Spin/Natl. Hov. X) – Waltz – STAR 226 or CD DLD 1054 Gold Standard

Dance starts in shadow position and goes into shadow cross hovers and shadow whisk. Outside spin, hover cortex, open in and out runs, chair and slip, natural hov x with synco ending. Ending is leg crawl and extend.

With A Kiss

Phase III+1 (Hip rks) – Bolero – Col. 90000B Sealed With A Kiss by Brian Hyland

Full basic, rev. u/a turn, rev. lariat 9 to hip rocks. Fenceline, crabwalks, fence line with arm sweep. Ending is hip rocks with caress.

You Belong to Me

Phase V+2 (3 Fallaways/Cont. Hov. X) – Foxtrot – STAR CD 220B All the While also Ross Mitchell CD Face the Music Track #6

This is a really nice foxtrot. Fits the music to a “T”. Reverse wave, weaves, interrupted cont. hover cross. shadow diamond turn, shadow hovers, shadow front vines. Ending is lilt to a chair.

Merengue Un Poco

Phase 3+1 (merengue glide) Merengue – STAR 226 & Helmut Licht CD Baltimore Dances #5 Tr. 4 Falcon’s Island

Nice intro to merengue. Side separation, wheel 8 conga walks, twirl to tamara, stairs, lariat, ending is side lunge and twist.

Whisper Your Love

Phase III+2 (Dia Trn/Telemark) – Waltz – Roper JH 403B – Ten and Luella Floden

Left turning box, spin turn, whisk, wing, diam. turn, twinkles. Ending is dip, twist and kiss. Very nicely done.

We'll Remember

Phase V+2 (Double Telemark/Telespin) – Waltz – STAR 139B The Things We Did Last Summer by Ross Mitchell – Bob and Jackie Scott

Develop, mini telespin, contra check, outside change, waltz in shadow positions. Double reverse, triple chasse pivot, ending is thru prom. Sway with oversway. Pretty waltz.

Rumba In Paradise

Phase V+2+1 (Runaway) – Rumba – Roper 268 A Stranger In Paradise (flip Tres Palabres) – Dorothy and John Szabo

Full natural top, rumba scallop, runaway to tandem, latin whisk, curl, fan, cuddles. Ending is stop and go hockey stick, lunge thru hold. Music has great rumba beat.

Too Good To Be Cha Cha

Phase IV (Unphased, Whip/ & Wrap, Stop & Go Hockeystick) – Rumba and Cha Philips 40446 or LM0008 Can't Take My eyes Off You by Frankie Valli – Russ Booz

Interesting choreography accompanies this music. Intro is cha has whip and wrap, dip, tch, rec. to face, fwd basic and whip. Part A is rumba, has serpiente, alemana half lariat to tandem, and peek a boo. Part B and C is Cha with stop and go hockey stick, traveling door, sliding door. Ending is peek and eyebrows.

Me & My Shadow

Phase II+2 (Str. Vine and Stairs) +1 (W's Dbl Twirl) – 2 Step - Hi Hat 875 or MGR 047 – Dave and Dorothy Draper

Face to face and back to back, left turning box, circle chase and quick lace up, also has pivot in routine. Ending is vine 3 and stamp. This is a goody.

Beach Party Cha

Phase III – Cha Cha – CD Casa Musica Vol. 19 Afrocubana Track 11 La Playa – Roy and Janet Williams

Nice basic cha cha. Has slow merengue and quick merengue and hip rolls down and up in interlude and ending. Fun routine.

The following three routines were choreographed by Dorothy Sanders:

Them Was The Good Old Days

Phase II+1 (Fish/rock the boat) – 2 Step – MGR 094

Nice easy 2 step with Charleston sequence, and lace sequence and rock the boat. Can be danced to on cues.

Round Dance with Ralph & Joan Collipi

Holiday Round Dance Ball

Dec. 28-31, 2006 - Jan. 1, 2007 - Landmark Resort Hotel, Myrtle Beach, SC - Phases III-VI
Staff: Pierce, AL - Balckford, FL & AZ - Collipi, NH

Contact: Barbara Harnelson - bharrelson1juno.com; www.geocities.com/bharrelson1

Round-E-Vous At Woodbound - Round Dance Weekend

April 20, 21, 22, 2007 - Teaching Phases 3-5 Requesters 3-6 - Woodbound Inn - Rindge, NH

Staff Bernie & Joel Porter - NH - Ralph & Joan Collipi - NH

Contact: Ralph & Joan Collipi - ralph.collipi@verizon.net - Tel. 603-898-4604

19th Annual Bennington College Round-E-Vous Round Dance Festival

Jan. 26-28, 2007 - Bennington College - Bennington, Vermont - Phases III-VI

Staff: Bradt, PA - Collipi, NH - Filardo, MD - Read, TX-AZ

Contact: Ralph & Joan Collipi - email: ralph.collipi@verizon.net

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604

Nothin' Finer

Phase II - 2 Step - MacGregor 5028 or GGR 071

Routine has circle chase to escort, solo lf turning box and traveling box to escort.
Ending is bump bump apt point and wink. Very cute routine.

Any Dream

Phase III - Foxtrot - STAR115

Hover, box, impetus, whisk, left turning box, x hovers. Ending is side corte. Good introduction to phase III foxtrot.

Estas En Mi corazon (You're In My Heart)

Phase III+2 (Fan, Alemana From Fan) - Rumba/Cha - CD Los Mas Grandes Exitos de Angela Carrasco track 13 or Case Musica Latin Mix CD2 track 10 or WALMART download - Annette and Frank Woodruff

Great Latin music accompanies this very nice routine. Some of the steps included are spot turn, kiki walks, New Yorkers, traveling doors, hip rocks, chase sequence and all basic latin figures.

2 Times

Phase III+2 (Triple Cha & Fan) +1 (Lady's Chase) - Cha Cha - Ann Lee's CD Dreams Track 1 or MP3 File - Annette and Frank Woodruff

Music makes you want to cha cha. Has vines, fence lines, shadow breaks. lady's chase with triple cha's, sh. to sh. u/a turn overturned to face wall into a lariat. Ending is New Yorker in 4, rock thru recover to a side lunge.

Recordings reviewed
are supplied by
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AmericanSquareDance@earthlink.net

CUE TIPS

Selected by
Fran & Jim Kropf



How do I get the directions "From Our House To Yours"? I have been on the road for hours and the directions I have sent me to the wrong place. My Question is "How'd I Wind Up In Jamaica?"

From Our House To Yours

Choreo: Ron and Georgine Woolcock, 5326 Berger Dr. SE, Olympia, WA 98513

Record: Ranwood "22 Merry Christmas Favorites" CD by Lawrence Welk
(Download available at walmart.com)

Rhythm: Waltz **Phase:** II **Speed:** 7% increase

Footwork: Opposite, directions for man except where noted

Sequence: INTRO, A, B, A, C

INTRO

WAIT ; ; ; ; APT PT ; TOG TCH [BFLY/WALL] ;

PART A

WALTZ AWY ; TURN IN ; BK UP WALTZ ; BK DRW TCH ;
THRU TWINKLE ; THRU FC CL ; CANTER TWICE [BFLY] ; ;
WALTZ AWY & TOG ; ; STEP SWING ; SPIN MANUV ;
ONE RIGHT TRN ; FWD WALTZ ; TWO LEFT TRNS* ; ;

PART B

WALTZ AWY ; CROSS WRAP ; BK WALTZ ; ROLL LDY ACROSS ;
THRU TWINKLE ; THRU FC CL ; SOLO TRN 6 [BFLY/WALL] ; ;
WALTZ AWY ; PU [CP/LOD] ; FWD WALTZ ; DRIFT APT ;
THRU TWINKLE TWICE [CP/LOD] ; ; TWO LEFT TRNS [BFLY/WALL] ; ;

PART C

FWD & TCH ; BK TRN 1/4 ; FWD & TCH ; BK TRN 1/4 ;
TWRL VIN 3 ; THRU SD CL [BFLY/WALL] ; BAL L & R ; ;
WALTZ AWY ; CHG SDS ; BK UP WALTZ ; BK DRW TCH ;
SOLO TRN 6 [CP/WALL] ; ; DIP CTR ; TWIST & HOLD ;

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6. A - 1 PART A
7. A - 1 PART B
8. A - 1 DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2

DANCE BY DEFINITION

23. DBD PLUS



ROUND DANCING

11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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How'd I Wind Up In Jamaica

TALBOTT 2006

PHASE IV CHA CHA

DANCE BY: David R. Talbott, P.O. Box 126 Kewanna, IN 46939

RHYTHM: CHA CHA (Phase IV)

RECORD: CD RCA 07863-67073-2 Tracy Byrd or download from Walmart.com

FOOTWORK: Directions for man (woman opposite unless noted in parentheses)

SPEED: As on CD

SEQUENCE: Intro A B C B D A B C End

Intro [BFLY] Wt drums + 1; Shldr – Shldr 2x;; Nyer 4

A. Bas;; Alemana;; Lrt;; Shldr – Shldr 2x;;

B. X Body;; New Yorker 2x;; X Body;; Spot & Time; Time & Spot;

C. Bas;; Ny; Spt trn [L HND STAR]; Umbr trns [BFLY];;;

B. X Body;; New Yorker 2x;; X Body;; Spot & Time; Time & Spot;

D. Chase Peek-A-Boo Double;;;; ;;;

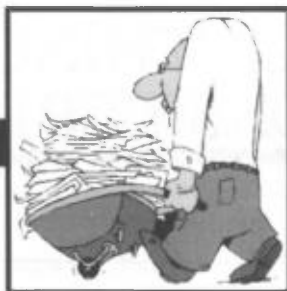
A. Bas;; Alemana;; Lrt;; Shldr-shldr 2x;;

B. X Body;; New Yorker 2x;; X Body;; Spot & Time; Time & Spot;

C. Bas;; Ny; Spt trn [L HND STAR]; Umbr trns [BFLY];;;

End Shldr - Shldr 2x;; Nyer 4; Aida Explode Arms;

FROM THE MAIL ROOM



This is an open letter to CALLERLAB and fellow dancers of every level. The decline of enrollment into our activity has, indeed, reached alarming proportions. Efforts by individual clubs to enroll new members are, apparently, not enough. Interest in square dancing can't be improved until our poor image is improved. I'm a firm believer that a major move to enlighten the American public to the advantages of square dancing is a must. The current trend of reality shows, such as the nationally popular *Dancing with the Stars*, is perfect for our purpose.

I visualize a series of opening scenes showing a montage of square dancing in foreign countries indicating our universal approval rating. The perfectly cast host would summarize the intention of teaching our national dance, square dancing, to a group of celebrity couples. Among these could be such popularly known couples, i.e.: Regis and Joy Philbin, Kelly Ripa and Mark Consuela, William H. Macy and Felicity Huffman, and Kevin Bacon and Kyra Sedgwick. The host would explain, of course, that the most challenging part of learning this national pastime is that there really is no dance to learn, and it does not require dancing talent. You learn, instead, responses to a list of calls, which the caller could later choose from, to choreograph a dance sequence; almost like the quarterback calling football signals.

The four couples will be introduced and it would be further noted that this is not a competition, but a team effort to dance through the sequence with which the caller challenges them, utilizing calls selected from a previously learned list. He would then introduce the caller; the one we have decided is the best to represent us, in skill and entertainment ability. Hoping the series runs a pre-determined number of shows, we could either have the same caller for all, or a different one each time.

Watching these popular couples go through the learning process should be interesting and entertaining. Each week the previously learned calls would be reviewed and the public would see how the learning process takes place and is built-upon. We could have an on-line website advertised for viewers to send their comments and also to do a little advertising on our own for potential future dancers.

An added feature, each week, could be a visit to a different, real-life dance taking place in different parts of the country, and also in other countries. Viewers would be shocked to visit active dance clubs in England, Germany, Denmark, or Japan, among many others. Some couples might be in full regalia and express their feelings about keeping to the traditional dress code. Others, however, might be dancing in casual clothes.

You see where I'm going with this, but I have no idea how to proceed from here. I need your help. First of all, do you agree with me that this could work? If so, does anyone know how to go about making this suggestion to the right people in TV? Would it take all of us requesting it at the same time – inundating the powers that be with thousands of requests at the same time – or what???

Herb Charatz

ALL THINGS CONSIDERED

By
Ed Foote



Thanksgiving Prayer For Square Dancers

by Chet Lowe

*O Greatest Caller, who knowth all moves from basics thru challenge and beyond,
We are thankful for the opportunity to weave a ring of friends;
To circle to rhythms reflecting the order of Thy universe;
For ears to hear music and laughter;
For eyes to see Thy rainbow of colors shining here;
For love in its myriad forms.
Extend to us Thy blessings.
May all our turns be courteous as we pass thru Thy way;
May we bend our line to your will,
May we see Thy star thru our troubles and cast off three quarters of these on Thee;
Keep us square thru life as we wheel and deal with our neighbor.
Bless those who lead right as we cross-trail thru this world.
And when we walk around the corner and our last tip is over,
And we roll away to Promenade Home,
May it be with Thee. Amen.*

(This prayer was written in 1994 and is posted on the bulletin board of the building run by square dancers in Anchorage, Alaska.)

Square Dance Benediction

by Warren Tilson, Atlanta, Georgia

*May your dance of life be filled with joy and harmony thru
the giving of your whole self to listening to the Divine Caller,
Doing your part and being forgiving of those who missed the call,
even as you and I have missed the call. Amen.*

(This prayer was written about 15 years ago.)

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. — Randy Boyd, Editor

THE COUNTRY LINE

By
Mike Salerno



Welcome back folks to the Wonderful World of Line Dancing. Each month I scour all my available resources to find a dance that is relative easy, teaches you something, and is fun. Whether the dance is fast, slow, easy or complicated; part of the fun comes from the music. The music is the key factor that can make or break a dance. The song used in this month's dance is one of my favorite two-step songs. Each time I hear this song, it makes me want to get up and dance.

Parts of this month's dance are repetitive and should be easy to learn. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Hey Hoalina!

Basic Steps (Official NTA Definitions):

Heel Strut: Moving forward, place the heel and then the ball of the foot on the floor for counts 1, 2, with a weight change on count 2.

Hold: To perform no movement; to do nothing for a specified time.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Point: To point the free foot forward, backward, sideward, or crosswise.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are

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performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Step: The transfer of weight from one foot to the other.

* Prompting Cues are in Bold Lettering

NAME: Hey Hoalina!

DESCRIPTION: 48 Count, 2 Wall, Beginner Line Dance

CHOREOGRAPHER: Jan Wylie, Australia

MUSIC TEMPO SUGGESTIONS:

Slow – Daddy's Money by Ricochet (134 BPM)

Medium – Tall Tall Tress by Alan Jackson (146 BPM)

Fast – Cherokee Boogie by BR5-49 (166 BPM) - Start Dance on Vocals

COUNTS/STEP DESCRIPTION

Right Heel Strut, Left Heel Strut, Right Heel Strut, Left Heel Strut

1-2) Touch Right Heel Forward, Step onto Right Foot

3-4) Touch Left Heel Forward, Step onto Left Foot

5-6) Touch Right Heel Forward, Step onto Right Foot

7-8) Touch Left Heel Forward, Step onto Left Foot

Stomp Forward, Hold, 1/4 Pivot, Hold, Stomp Forward, Hold, 1/4 Pivot, Hold

9-12) Stomp Right Foot Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

13-16) Stomp Right Foot Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

Right Heel Strut, Left Heel Strut, Right Heel Strut, Left Heel Strut

17-24) Repeat Steps 1-8) above

Charleston Steps

25-26) Point Right Toe Forward, Hold

27-28) Sweep Right Foot From Front to Back and Step on Right Foot Behind Left Foot, Hold

29-30) Sweep Left Foot From Front to Back and Point Left Toe Backwards, Hold

31-32) Sweep Left Foot From Back to Front and Step Left Foot Forward

Charleston Steps

33-40) Repeat Steps 25-32) above

Side Rock/Step, Cross/Step, Hold, Side Rock/Step, Cross/Step, Hold

41-42) Rock/Step Right Foot to Right Side, Replace Weight to Left Foot

43-44) Cross/Step Right Foot in Front of Left Foot, Hold

45-46) Rock/Step Left Foot to Left Side, Replace Weight to Right Foot

47-48) Cross/Step Left Foot in Front of Right Foot, Hold

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MOORE ON CONTRA

By
Paul Moore



Think back. How far can you remember into square dancing's past? Based upon the statement "From yesterday we learn for today how to prepare for tomorrow", we have asked several leaders to search their memories. Here are the delightful results.

Research and Tradition

DON ARMSTRONG, New Port Richey, Florida

My Objective in square dancing, which to me includes contras, rounds, etc., could probably be summed up best in the word "pleasure". Some people use the word "fun", but to me that word sometimes is confused with hilarity and I want to avoid that. I use the word pleasure which can include fun and also hilarity, but it leaves the door open for other words – joy, beauty, grace, comfort and consideration. These words also fit in my definition of pleasure in dancing.

Therefore it seems to me that a mixture of the traditional and the contemporary can certainly provide more pleasure for those I am working with than either does by itself. I feel about traditional and contemporary dancing and their terminology just as I feel about music.

Just because something is old does not make it good – or bad. The same thing is true about something that is really good and new. Musicwise, many people of the traditional school sound upon such as the Beatles, but those of us who appreciate music have realized that in many cases the Beatles have turned out some fine musical arrangements and compositions.

On the same ground, there is no reason to reject the music of traditional dancing or its forms just because they are old. There is a tremendous amount of

pleasure – using the words I used before – comfort, grace, beauty, etc. – to be found in many of the traditional dance arrangements. This applies not just to contras but to squares and to rounds.

I have tried to present, over the past 25 years, a combination of the traditional and the contemporary that will give the maximum amount of pleasure to the dancers on the floor. The choice of material – contra, or quadrille or



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Tomperry@tipiproductions.com

circle dance - depends upon the capabilities of the floor and what they have been exposed to in the past. But there are levels of traditional dancing that will fit almost any bracket from the absolute beginner to the past master of the art of square dancing.

There is a tremendous amount of challenge in traditional material to do it well – to music, gracefully and beautifully, in time and in keeping with the other people in your set or group just as there is in the later contemporary dance action of the present day square dance caller. The challenge is there on both sides.

The dancing of today can be enhanced tremendously by appreciation of the dancing of yesterday and I feel that a leader should never reject anything just because it is new or old. From both sources comes excellent dancing pleasure for people. After all, this is what we have done with square dancing. We have taken traditional material and improved upon it in many cases; we have based our activity today on what our activity was in the past.

The leader of today who fails to take advantage of the traditional material and music of the past is failing, in my humble opinion, to provide the maximum benefit of pleasure to the dancers. And I think the leaders will add to their own pleasure with this approach.



The Procrastination Society will now come to order...I move we put off all business till next meeting...how many people second it?

CALLERLAB VIEWPOINTS

By
Angelika Reinheimer



CALLERLAB Viewpoints is a featured article that reflects the opinion of the author and does not represent CALLERLAB policy or a consensus of membership opinion.

Petticoat Or Not?

Angelika Reinheimer, Darmstompers, Darmstadt, Germany
Reprint from: Darmstompers Woog's Whispers, February 2006

This year I have been a square dancer for 27 years. For the first 22 to 23 years I defended very strongly and also without compromise the petticoat as the only possible square dance outfit.

After numerous conversations with square dancers, students, square dance interested, and also non-interested people, I have been looking at our clothing more critically and have changed my opinion completely.

We all experience that our lovely hobby in the last few years unfortunately finds only little interest by non-dancers. Many clubs only have very small classes or none at all. Our clothing is definitely not the only reason, but by now I think it is one of the reasons.

In many conversations, I keep trying to find out what effect we as square dancers have in the eyes of the non-dancers who meet us at a demo or an Open House. What impression do we make? Through what kind of eyes do they see us?

I can give the following summary:

Young People – If they did not grow up with square dance, find our outfit, sorry it sounds cruel, “ridiculous” and “gross”. They would be ashamed to have to run around “like this” and would definitely not want to be seen by their friends like this. Unfortunately, not the best conditions to hope for many young people in our next classes!

Older ladies have resentments because of the short skirts which needlessly fly so high that the legs (and more) are completely out in the open. When the figure is not so flawless anymore that she wants to show everything, she is not so keen on a petticoat either.

Also, not to forget: the question of costs. To buy a complete outfit is connected



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with high costs for a new dancer. For blouse and skirt, petticoat and pants, belt and maybe dancing shoes, one has to spend several hundred Euros today. And only one outfit is not enough for an enthusiastic dancer.

First we should know that the long skirt without a petticoat was the original lady's square dance outfit. Under the influence of Rock 'n' Roll, the petticoat was added and the skirts were shorter. That means back then, the square dance outfit was changed to the modern fashion. Now more than 50 years later, we have not adjusted our clothing to more modern times!

A large part of the square dance skirts and blouses of today are decorated with lots of lace and frilling and also with puffed sleeves. The woman of today feels this "girlish" and "little doll" style in her daily life unsuitable and old-fashioned. We would not wear this in our job or in "real" life. In the

square dance scene it has survived more than 50 years. Maybe it doesn't strike us anymore because we are used to it. We don't think about it, but many outside people look at our clothes and decide it is out of the question for them.

Does it help us when we, for traditional reasons, insist on the petticoat? Will it contribute to not finding any (also young) newcomers anymore? Tradition is a good thing, but if we grow pedantic with this, then tradition makes no sense to me anymore. Instead we should act flexible and be prepared that square dance clothing will adjust to a changing fashion.

I don't want to do away with the petticoat! Everybody who wants to and feels comfortable with it should wear it. But we should show an alternative to the dancers of today and also especially to the interested of the future and give them the opportunity to choose, which kind of clothing they want to wear.

The so-called prairie-skirts are accepted since some years officially as Square Dance skirts and are being worn more and more, not only in our area, but also in America and worldwide.

If square dancing would only survive in the future if we give up the petticoat, then I say: "Rather square dance without petticoat than no square dance at all!"

Angelika Reinheimer started dancing in 1979. She is married to Kenny Reese, a full time professional caller from Germany, which is why she dances five to six times a week and still loves it. Even more important than dancing, are the people she has met from all over the world and the friends she has made. Angelika would do whatever she could "to keep this beautiful activity alive."

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Attorney's Advice – No Charge

Read this and make a copy for your files in case you need to refer to it someday. Maybe we should all take some of his advice! A corporate Attorney sent the following out to the employees in his company.

1. Do not sign the back of your credit cards. Instead, put "Photo ID Required."
2. When you are writing checks to pay on your credit card Accounts, DO NOT put the complete account number on the "For" line. Instead, just put the last four numbers. The credit card company knows the rest of the number, and anyone who might be handling your check as it passes through all the check processing channels won't have access to it.
3. Put your work phone # on your checks instead of your home phone. If you have a PO Box use that instead of your home address. If you do not have a PO Box, use your work address. Never have your SS # printed on your checks. (DUH!) You can add it if it is necessary. But if you have it printed, anyone can get it.
4. Place the contents of your wallet on a photocopy machine. Do both sides of each license, credit card, etc. You will know what you had in your wallet and all of the account numbers and phone numbers to call and cancel. Keep the photocopy in a safe place. I also carry a photocopy of my passport when I travel either here or abroad. We've all heard horror stories about fraud that's committed on us in stealing a name, address, Social Security number, credit cards.

Unfortunately, I, an attorney, have firsthand knowledge because my wallet was stolen. Within a week, the thief(s) ordered an expensive monthly cell phone package, applied for a VISA credit card, had a credit line approved to buy a Gateway computer, received a PIN number from DMV to change my driving record information online, and more. But here's some critical information to limit the damage in case this happens to you or someone you know:

5. We have been told we should cancel our credit cards immediately. But the key is having the toll free numbers and your card numbers handy so you know whom to call. Keep those where you can find them.
6. File a police report immediately in the jurisdiction where your credit cards, etc., were stolen. This proves to credit providers you were diligent, and this is a first step toward an investigation (if there ever is one).

But here's what is perhaps most important of all: (I never thought to do this.)

7. Call the three national credit reporting organizations immediately to place a fraud alert on your name and also call the Social Security fraud line number. I had never heard of doing that until advised by a bank that called to tell me an application for credit was made over the internet in my name. The alert means any company that checks your credit knows your information was stolen, and they have to contact you by phone to authorize new credit.

By the time I was advised to do this, almost two weeks after the theft, all the damage had been done. There are records of all the credit checks initiated by the thieves' purchases, none of which I knew about before placing the alert. Since then, no additional damage has been done, and the thieves threw my wallet away this weekend (someone turned it in). It seems to have stopped them dead in their tracks.

Continued on page 49

POINT OF ORDER



From Kappie Kappenman

Liar, Liar Pants On Fire

Ken Ritucci, W. Springfield, MA

In a short time, beginner classes will be starting up again. It is usually an exciting time of the year for square dancers. Everyone is hoping for large classes. Some clubs are just hoping for a class.

There is no doubt that square dancing is in trouble in regards to the lack of new dancers entering the activity each Year. New England is not immune from such problems. This scenario has been around for some time now.

Let's take a trip back ten years ago to at the CALLERLAB Convention in Baltimore. There was a great deal of concern regarding the length of time it took new dancers to not only learn the activity but also adjust to "club level." Most of the callers present at the convention agreed that square dancing needed a program that can be taught in 25 weeks and possibly combine the "popular" Mainstream calls with the "popular" Plus calls.

After such discussion, CALLERLAB appointed a committee to come up with an experimental list of calls that encompassed some of the Mainstream calls with the "popular" Plus calls

There was also another experimental list of Bold Faced and Italicized Mainstream calls. The bold faced calls were to be taught first and then after the dancers "graduated", the italicized calls would be taught. The intent was to get dancers into the activity sooner.

The experimental programs were to be trialed on a one year basis for those callers who so desired. They were not meant to take the place of the existing Mainstream and Plus Programs. The combined Mainstream/Plus program was optional and was directed to those geographical areas in which Plus was directed to those geographical areas in which Plus was the pre-dominate dancing level, such as New England is today.

For many reasons, too lengthy to get into here, the trial lasted about one year and feedback was received by those callers who were actually using the lists. In

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- 1.) Equifax: 800-525-6285
- 2.) Experian (formerly TRW): 888-397-3742
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- 4.) Social Security Administration (fraud line): 800-269-0271

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the end, CALLERLAB did not endorse the experimental lists and business went on as usual. Many of the comments from those concerned callers back in 1986 were the same as you hear in 1996. Except today, the dance population has been reduced further from what it was.

Many leaders felt that by making the experimentation program an option, it just added confusion to the situation.

The area was predominately Plus, then perhaps a combined Mainstream/Plus program would work, because in essence that would enable dancers to graduate into the reality of what people were actually dancing. There might not be a need to force dancers through the Plus program to keep up with their friends. We are experiencing the same problems in 1996 as we were in 1986.

There is a growing concern among dancers and callers not only in New England, but also across the country, that perhaps it is time to have just **one** dance level below the Advanced and Challenge program. How would you achieve this? Ask many people you will get too many difference of opinion. No one knows for sure, but most likely Mainstream and Plus would be combined and certain calls from both programs would be eliminated. Perhaps these calls would be put in the Advanced Program. Who knows?

There are pros and cons whether this "one level" would work. But if you listen to the conversations from the callers who were concerned back in 1986 and in New Orleans at the CALLERLAB Convention in 1987, you would hear almost the identical references to the same challenges we face in 1996. There was such talk regarding "one level" back then.

Here in New England, where the dance level is predominately Plus, maybe a "one level" of dancing would actually work. Let's not kid ourselves, new graduates are virtually forced to learn Plus if they want to dance "club level." There is no sense trying to point blame in anyones direction. We are all guilty of pushing the new dancers.

So, why don't we stop "living a lie" and face reality. How many times have you seen the following:

1. It's a Mainstream dance but a Plus tip is called somewhere during the evening.

2. It is a Mainstream dance but a workshop tip is called with many times a Plus call being requested as a review.

3. It is a Mainstream dance with six to ten squares, but seven to nine of those squares get up for a Plus tip.

4. It's Summertime! Time for those workshops to begin, and guess what they are teaching? You got it, **Plus!**

I could go on and on, but you get the picture. This happens every year and it is **not** limited to New England.

Just take a look at the Summer education in this magazine. Count the number of workshops that are designed for new grads or "refresher courses" in the

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November 15	January issue
December 15	February issue

Plus level. What are we actually telling the new grads? Well, Mainstream is fine, but if you want to dance with the majority of the clubs, you will need to learn Plus.

Yes, there are some small, isolated areas/clubs that do dance strictly Mainstream. Well, you might say, if callers made Mainstream more interesting, then Mainstream dances would be better attended. We have heard that before, but we are talking reality here. The majority of the dancers who say that they would probably choose a Plus dance over a Mainstream dance anyway. For a few of the callers who actually make Mainstream fun and interesting, there are simply too many who either do not know how to or are less concerned. There is some truth to the fact that many callers would rather call Plus than use Mainstream calls in slightly different formations or arrangements. It is less work for many of them.

Dancers and caller who simply say that if we all worked together, and I mean all, then we would slow down this rush to Plus. That sounds terrific, but it is not realistic. First of all, you will never get that kind of cooperation and second, they really don't believe themselves. What many people are saying is, let's stop living a lie and realize that if plowing dancers through the Plus program is what the majority want to do, and in New England, we are doing that, then why don't we just have one level of dancing and stop living a lie?

Some individuals are concerned with how this would affect the entire world regarding dancing. Well, we can't be concerned with the entire world. It's not our business. If Mainstream is alive and well overseas, then so be it. Let the overseas dancers enjoy the great Mainstream programs. In our realistic view of dancing in New England, we are forcing dancers to learn through the Plus programs just to exist. It's time we get our heads out of the sand and face the truth of square dancing in New England.

What better way to see all square dancers dancing in the same hall, enjoying our activity with their friends. With one level of dancing it might force callers and dancers to sincerely concentrate on the new graduates to make the dancing more acceptable and enjoyable. And, where have you seen that lately?

Does New England have a monopoly over this situation?



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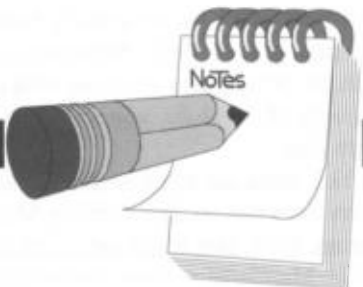
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WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any.

Please send us the event information as early as you want, but we prefer to receive it more than six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

NOVEMBER 2006

10-11 **IDAHO** – Fall Jubilee, Boise Square and Round Dance Hall, Boise; Jim & Gail Goff 208-888-5882, jimgail@heritagewifi.com; Mike & Sheila Bresnahan 208-887-4654, mikesheila@cableone.net

10-11 **FLORIDA** – West Coast Fall Fun Fest, Bartow Civic Center

12 **NEW JERSEY** – Northern New Jersey Square Dancers Association Mini Festival, Bridgewater-Raritan Middle School, Bridgewater; Rich and Georgi Flandera 973-427-2889; Kay Davis 973-697-7765

17-18 **FLORIDA** – Northeast Florida Fall Festival, Resurrection Catholic Church, 3383 University Blvd N., Jacksonville; Leroy & June Blalock

904-879-6254; Blalock9@aol.com

17-18 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

DECEMBER 2006

8-10 **SOUTH CAROLINA** – Doin' Charleston at Christmas, A-2 Weekend, Radisson Hotel Airport, Charleston; Barbara Lassiter 843-971-3030; barb_joe@bellsouth.net

28-Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelson1juno.com; www.geocities.com/bharrelson1

JANUARY 2007

10-14 **FLORIDA** – Winter Retreat Weekend in Key Largo; Joyce Cabe 8 8 8 - 4 4 8 - 4 2 2 4 , j.cabe@worldnet.att.net

10-14 **CANCUN, MEXICO** – Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

FEBRUARY 2007

2-3 **LOUISIANA** – Lottie's Louisiana Hoedown, 5th Annual Square and Round Dance Weekend, Ruston Civic Center, Ruston; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net; www.lottieainsworth.com/llh07.html

23-24 **UTAH** – Swing Into Spring, Helen M. Knight School, Moab; Penny 435-259-3470; sgrandin@hotmail.com

MARCH 2007

9-10 **FLORIDA** – Central Association Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Avenue, Maitland; brucemorgan@earthlink.net

9-10 **MINNESOTA** – 22nd Annual Gold Plus Weekend, Moorhead; Jim and Sherry Zweerink, 218-734-2269; jszwrink@tvutel.com; Fax 218-734-2552

9-10 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple, Jackson; Ken and Bettie Millis 171 Walden Pond, Brandon, MS 39042; 601-825-1230

15-17 **VIRGINIA** – WASCA 48th Spring Square & Round Dance Festival, Hilton Alexandria Mark Center Hotel, Alexandria, VA. Daryl and John Davis, 301-490-9249; jandddavis@aol.com

16-17 **TEXAS** – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

16-18 **COLORADO** – Four Corners Fling, Cortez Middle School, 450 West 2nd Street, Cortez; Ken and Nancy Whited 970-565-4033; whited@fone.net

23-24 **GEORGIA** – Fuzzy Navel Dance, Buccaneer Beach Resort in Jekyll Island (on the beach); Info: maryloupelz@aol.com or 904-733-1869

30-April 1 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Info: 209-823-8675; erinbear@email.com

APRIL 2007

13-14 **IDAHO** – 9th Annual Rocky Mountain Shindig, Elks Lodge, Salmon; Virginia Perry, 37 Lovers Lane, Salmon, Idaho 83467; 208-756-3166

13-14 **IOWA** – Iowa State Convention, Five Flags Civic Ctr, Dubuque; www.ilsquaredanceconvention.com, bitofheavenin2007@yahoo.com

20-22 **NEW HAMPSHIRE** – Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn, Rindge; Ralph and Joan Collipi,

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27-28 MASSACHUSETTS – 49th New England Square & Round Dance Convention, Springfield; Terry and Phil Maslon, 81 Bourne Street, Three Rivers, MA 01080; 413-283-8227; www.nesrdc.org

27-28 NORTH DAKOTA – 55th North Dakota Square & Round Dance Convention, Moorhead High School, 2300 4th Ave. South, Moorhead, MN; Peggy Moss, 3713-B 10th Street North, Fargo, ND 58102; 701-237-9156; pjnorthpole@aol.com; Roger or Bernadette McNeil 701-293-6620; rmeneil@ideaone.net

MAY 2007

4-6 OHIO – 47th Ohio Dance Convention, Akron; Dwight and Judy Witte, dwight-judy@sbcglobal.net; 330-490-3145

4-6 NEW MEXICO – 27th New Mexico State Singles Fling. ASDC Hall, 4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; kathiraver@earthlink.net

19 VERMONT – 31st Annual Square and Round Dance Convention, Barre Town School, Barre; Bud and Judy Clifford, P.O. Box 54, West Danville, Vermont 05873; 802-563-2777; JClifford@Danvillek12vt.org; www.SquareDanceVT.org

25-27 FLORIDA – 53rd Florida State Square & Round Dance Convention, Lakeland Civic Center, Lakeland; Info: 227 Hughes Street, NE, Ft. Walton Beach, FL 32548; floridasquaredance.com/convention/index.html

25-28 COLORADO – Red Rocks & Purple Mountains, 24th Annual In-

ternational Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora CO 80047-0657

JUNE 2007

7-11 AUSTRALIA – Australian National Convention, Adelaide, South Australia

8-10 MINNESOTA – 55th Minnesota State Square & Round Dance Convention, Midwest Wireless Civic Center, Mankato; Kermit and Betty Twait, 528 19th Street, Windom, MN 56101; kbtwait@windomnet.com

15-16 WASHINGTON – 56th Washington State Square and Folk Dance Festival, Overlake Christian Church, 9900 Willows Road NE, Redmond; Dick and Earlene Beham 425-392-3863; Bob and Jan Emerson 425-255-5894

15-17 ENGLAND – Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41 Box 4284, APO AE 09464; 44-1842-827122, Burr2@sdcaller.fsnet.co.uk

27-30 NORTH CAROLINA – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; wayneandjb@carolina.rr.com; 704-847-8553

AUGUST 2007

8-11 IDAHO – 8th USA West Square Dance Convention; Squares at Red Lion Hotel and Rounds at Holiday Inn, Pocatello; Steve or Judy Sullivan, 208-237-3609

17-18 MICHIGAN – Michigan State Square and Round Convention,

Valley Plaza Resort, 5221 Bay City Rd., Midland; Bob and Nicki Townsend 989-271-9082; ConventionChairman.MCSRDC@hotmail.com

17-19 **PENNSYLVANIA** – 14th Annual State Convention, Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976; 215-343-2969; bob-ellen@juno.com; Pasquaredance.org

24-25 **COLORADO** – 39th Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front Street, Clifton; Pat & Wanda McBride 970-434-3543

30-Sept. 3 **ARKANSAS** — 37th Dance-A-Rama, Little Rock; Brenda Griffin 501-847-7851; arkydancer@aol.com

31-Sept. 3 **CANADA** – Alberta Pro-

vincial Convention 2007, Strathmore, Alberta (35miles east of Calgary); annegodsman@shaw.ca or : llcorneil@shaw.ca ; www.squaredancecalgary.com

FEBRUARY 2007

23-24 **UTAH** – Swing Into Spring Square Dance, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470

JULY 2008

17-19 **CANADA** – “Make a date for 2008” 16th National Square & Round Dance Convention. London Convention Centre & YMCA, London, Ontario; 519-396-9877 or 519-396-7228; www.swosda.ca/2008; convention2008@squaredance.ca

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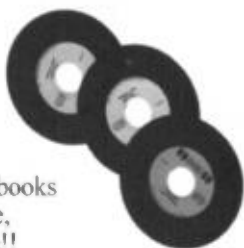
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